

**Moving the Mountain:**  
**Historical Patterns in Gay Book Publishing**  
**and Academic Thesis Production:**  
**A Canadian Model**

**Alex Spence**

**ürg**  
**Toronto**

**Moving the mountain: historical patterns in gay book publishing and academic thesis production: a Canadian model / Alex Spence.**

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# 1.

## INTRODUCTION

The Chinese tale is widely known. A farmer lives on the side of a mountain. The mountain provides limited flat planting area for the maintenance of his family. So the farmer decides to move the mountain. Everyone laughs; the task is impossible. But the farmer begins gradually to move soil, basket by basket. "Why are you trying to do the impossible?" his neighbors ask. The farmer continues to work. "I will move the mountain," he says. "If I do not finish, then my children will continue, and, if necessary, their children, and their children after them. But, I will move the mountain."

Publication in Canada of books with gay themes or significant gay references has increased during the past three and a half decades since the late 1960s (note 1). This development parallels the post-Stonewall emergence of the gay movement and the struggle for gay human rights.

Works in a variety of forms have appeared, including books; periodicals; articles in newspapers, general magazines, and scholarly journals; unpublished academic dissertations; and films.

Books have been, to use a simple two-part division, those primarily of information (including legal texts, sociological studies, guidebooks, and bibliographies) and those of the imagination (poetry, drama, novels, short stories, and other genres and collections).

Canada's gay publication history parallels that of many other English-speaking Western nations. Analogous patterns are observed in the United States, Britain, Europe, Australia, and elsewhere (note 2). In Canada, the number of titles has grown in both quality and annual quantity, while, broadly stated, presentation has also shifted, from brief reference, innuendo, stereotype, and negative portrayal to a greater degree of forthrightness, variety, and a confident mixture of both pride and criticism.

The number of Canadian gay literature titles is not small, but it is still modest in the context of leading social, political, legal, and judicial actions which have occurred and are ongoing in the country (note 3). Availability in libraries and bookstores of gay works of both Canadian and international provenance is more modest still, especially (but not only) in less-urbanized areas of the country (note 4). This state of affairs points to some continued resistance or indifference to the ideal of universal human rights, even in a generally enlightened nation and even among formally well-educated groups, among whom library and bookstore mavens choose to situate themselves (note 5).

## 2.

### **PURPOSE OF THE STUDY**

This paper gives, primarily, an overview of Canadian English-language publication of books of gay literature carrying imprint dates to and including 2001 (note 6).

Specifically, it provides the following, on the foundation of the sources listed in the Method section, below:

- a) a count of Canadian English-language gay literature book titles, including in this count translations of (primarily) French works into English;
  - b) an analysis of titles by decade of publication, both for the overall count and for specific genres, for collections, and for some miscellaneous items;
  - c) analysis of titles by publisher, again both for the overall count and for subcategories, with ranking of publishers by number of titles issued and reference to the geographic distribution of publishing houses;
- and d) a variety of other perspectives on Canadian gay publishing, including a brief look at the periods of activity of some of the more active publishing houses.

The paper aims to provide, then, a sense of the size of the creative Canadian gay book publishing endeavor and its evolution over the decades. In highlighting the most active publishers and the types of creative works issued, it suggests topics for more detailed investigation.

To broaden the picture of Canadian gay print production somewhat, to provide some context for the literary production, a few brief notes have also been compiled regarding academic theses and concerning the several subject areas of literary criticism, biography, history, and religion.

### 3.

## METHOD OF STUDY

The methodology outlined in this section focuses on the primary analysis of the study as stated in the preceding section – analysis of published Canadian English-language gay literature books.

Gay literature has been published in book form, but has also appeared in gay magazines, in journals of more general focus, and occasionally even as academic theses (note 7). This study, however, concentrates on works that have been published in book form and which are, for the most part, somewhat more accessible through listing in either individual or union library catalogues. If, by slim chance, they are still in print, they might even be available in gay or general bookstores.

The most comprehensive and focussed lists of Canadian gay literature appear in a suite of four bibliographies. Taken together, these four works provide as comprehensive a list as presently exists of Canadian gay book publishing activities from earliest times through the first years of the twenty-first century. (The bibliographies, incidentally, include not only creative works in book form, but also list nonfictional works from all subject areas and works in other formats).

It is these lists which have been used as the foundation for the present study. The findings of the report, then, are dependent to a large extent on the comprehensiveness and inclusion criteria of



the lists. It is practically a given that, however diligently a bibliographer searches, there is something that will be overlooked, especially in a work of breadth. Also, as noted more fully in a footnote to the Introduction, there is a slight bias among the lists towards inclusion of items with somewhat slighter references for earlier publication years.

The reader might keep these caveats and comments in mind in interpreting the data and in pursuing any studies based on the tallies. Nevertheless, there has been a substantial decadal increase in number of works published, and it becomes apparent in analysis of the lists that there is a small number of publishers who have issued a substantial percentage of Canadian gay books.

The bibliographies used for this study of Canadian English-language published books of the imagination (and also to prepare the added notes on theses and specific nonfiction subject areas) and are the following:

Alex Spence, Homosexuality in Canada (1<sup>st</sup> ed.; Toronto: Pink Triangle Press, 1979) and the second edition, prepared by W. Crawford (Toronto: Canadian Gay Archives, 1984);

Alex Spence, Gay Canada : A Bibliography and Videography, 1984-2000, including many added citations from 2001 and early 2002 (Revised and expanded ed.; Toronto: Canadian Scholars' Press, 2002); and

Alex Spence, First Supplement to the Revised and expanded edition (2002) of Gay Canada: a bibliography and videography, 1984-2000, providing reference to additional imprints of 2001, 2002, and 2003 and to some further items uncovered from the 1984-2000 period and earlier

(Toronto: iirg, 2004).

These lists taken together run, for all included items on the lists, to well over one thousand pages.

A total of 921 primary literature entries for published works of various formats and genres (including collections) with imprint date of 2001 or earlier comprised the initial count, and included

366 from the first and second editions of Homosexuality in Canada (from which duplicate entries were counted only once);

498 citations from Gay Canada (revised ed., 2002); and

57 citations from First Supplement (2004).

A further twenty-one items were extracted from annotations to the primary entries in the Gay Canada (revised edition) list. (The translations into English, 30 as primary entries and the 21 extracted from annotations, present a total of 51 translations, essentially all from French, in the initial count).

Thus, the survey initially tallied a total of 942 entries from the four bibliographies.

Various categories of entry were removed from the count, because this survey is of Canadian gay-related books published in English. The categories removed from the overall count were French-language items (these are substantial and deserve a study of their own), unpublished items, magazines or items in magazines, several poem-cards, and a poster. A very small number of entries was excluded because annotations suggested a very low level of relevant content, although these items were originally included in the bibliographies to call attention to, say, one

or two poems in a much larger collection at a time when there was less material available. In these last few cases, the author used his best judgment concerning inclusion in the count.

What remained for examination overall were 567 titles, including the 21 previously-mentioned English-language translations drawn from annotations to the Gay Canada (revised edition) list. This total of 567 works with imprint dates of 2001 or earlier formed the body of data for the study and was derived from the four lists as follows:

- 188 in total from the 1<sup>st</sup> and 2<sup>nd</sup> editions of Homosexuality in Canada;
- 347 from Gay Canada (revised edition); and
- 32 from the First Supplement (2004).

Sections of the bibliographies examined for the extraction of works of literature were the following:

Homosexuality in Canada (1<sup>st</sup> edition):

Literature: Single author works; anthologies; unpublished (pp. 5-20) and

Addenda: Literature: Single author works (p. 74);

Homosexuality in Canada (2<sup>nd</sup> edition):

Essays (p. 20)

Literature: Anthologies (p. 115)

Literature: Drama (pp. 126-129)

Literature: Miscellaneous (p. 130)

Literature: Novels and Novellas (p. 131-135)

Literature: Poetry (pp. 136-143);

Gay Canada (Rev. edition):

The various genre, anthology, and miscellaneous categories (pp. 1-57), and similar categories from the bound-in Supplement section (pp. 431-447); and

First Supplement (2004):

Categories as in Gay Canada (pp. 1-10); one work of essays (by Gail Scott) included from the Literary Criticism section.

The biography/autobiography sections of the lists were not included in this literature analysis, even though in the first and second editions of Homosexuality in Canada the genre was listed as a subclass of Literature. (A brief note on biographies appears in the notes on related subject areas).

The final body of 567 literature titles examined was primarily, but certainly not exclusively, published in Canada.

## 4.

# THE DATA

### **I. Overall Analysis of Literature Books**

#### **A. TOTAL BOOKS, with number published by decade (note 8)**

Total	<=1940s	1950s	1960s	1970s	1980s	1990s	2000/ 2001	unknown
567	8	6	24	140	96	261	31	1

#### **B. TOTAL BOOKS, with number by genre/collection (note 9)**

[numbers of translations into English, in brackets, are also included in totals]

Total	Poetry	Drama	Novels	Short stories	Essays	Anthologies	Miscellaneous
567 (51)	145 (9)	88 (14)	198 (24)	49 (2)	7 (1)	61 (1)	19 (0)

## **II. Analysis of Literature Books by Genre / Collection Subcategory**

### **A. POETRY**

[total includes nine translations into English]

Total	<=1940s	1950s	1960s	1970s	1980s	1990s	2000/ 2001
145	5	2	8	62	22	39	7

### **B. DRAMA**

[total includes 14 translations into English]

Total	<=1940s	1950s	1960s	1970s	1980s	1990s	2000/ 2001
88	--	--	3	28	17	37	3

### **C. NOVELS**

[total includes 24 translations into English]

Total	<=1940s	1950s	1960s	1970s	1980s	1990s	2000/ 2001
198	2	3	10	35	36	99	13

## **D. SHORT STORIES**

[total includes two translations into English]

Total	<=1940s	1950s	1960s	1970s	1980s	1990s	2000/ 2001
49	1	--	2	7	10	26	3

## **E. ESSAYS**

[total includes one translation into English]

Total	<=1940s	1950s	1960s	1970s	1980s	1990s	2000/ 2001
7	--	--	--	--	4	3	--

## **F. ANTHOLOGIES**

[total includes one translation into English]

Total	<=1940s	1950s	1960s	1970s	1980s	1990s	2000/ 2001	Date unknown
61	--	--	1	5	6	44	4	1

## **G. MISCELLANEOUS**

[total includes no translations into English]

Total	<=1940s	1950s	1960s	1970s	1980s	1990s	2000/ 2001
19	--	1	--	3	1	13	1

### **III. Analysis of Literature Books by Publisher**

#### **A. APPROXIMATE NUMBER OF PUBLISHERS**

(see explanatory note in text, below)

Total Publishers (approx.)	Publishers with $\geq 4$ titles	Publishers with $\leq 3$ titles
152	34	118

An approximate count of publishers is relatively easy to arrive at. However, a precise number would depend on a very detailed definition of the tallying mechanism. Some of the relevant issues are presented below to guide the reader in interpretation of the numbers. The counts in this study mean primarily to provide a semi-quantitative sense of the size of the publication enterprise in this arena.

In the large majority of cases, publisher names and their mutual exclusivity are apparent.

However, some issues affecting the tally are the following:

- 1) publishing houses amalgamate or introduce new imprints over the years or are presented as related (e.g., Ryerson and McGraw-Hill became McGraw-Hill Ryerson; Collins and Harper & Row amalgamated in 1989 to become HarperCollins, which later introduced a HarperFlamingo imprint; Polestar and Pulp Press are given as former names of Raincoast Books by the online ISBN Publishers' Directory of the National Library of Canada; Ragweed and Gynergy are also related in the Publishers' Directory);



- 2) publisher names appear in various forms (e.g., the Playwrights Guild of Canada, as it is presently listed in the Publishers' Directory, appears in the bibliographic lists as Playwrights Union of Canada and Playwrights Co-op; Playwrights Press Canada [active also in the 1980s] seems also to be another of the imprints used);
- 3) names change (e.g., Pulp Press became Arsenal Pulp Press); and
- 4) somewhat more easily noticed, large international publishing houses are sometimes cited by their general name and sometimes with the national name (e.g., Doubleday; Doubleday Canada); and
- 5) a small number of houses appear only as co-publishers.

In dealing with these issues for the purposes of the tally, international houses with names appearing in variant forms were counted together and counts for large amalgamated houses were combined with those of their earlier separate imprints, insofar as the author was aware of such business arrangements. But some smaller houses (Polestar and Pulp Press; Gynergy and Ragweed, e.g.) were treated separately, even though an association was presented between the pairs in the Publishers' Directory. In the case which affects the largest single body of work from one publisher, Playwrights Union of Canada, Playwrights Co-op and Playwrights Press Canada were tallied as the same publisher.

Note also that, within the list of the more prolific publishers, an earlier Pulp Press work is included in the Arsenal Pulp Press count; that HarperCollins, Collins, and HarperFlamingo have been combined; and that one Groundwood Books title has been included in the Douglas & McIntyre count. Four publishers, listed once each and only as co-publishers, were included in

the publisher count. Publishers of title reprints were not, however, included in tallies.

It is still possible, after all this, that some names that should have been counted together were not, since a thoroughgoing cross-check was not done. The user should, then, take these publisher numbers as approximate guides only, although they do give a good sense of the size of the publishing industry in this arena, and particularly of the overwhelming dominance of small presses in the field. Any idiosyncratic tallying might easily be either compounded or offset by the more fundamental and unknown degree to which items have been missed by the source bibliographic lists and still remain to be uncovered.

The numbers have been summarized in broad terms in Table III. A, above.

Of the total of 152 tallied publishers, 34 have issued four or more titles each. These 34 include 27 smaller Canadian presses plus the larger Canadian house of McClelland and Stewart, for a total of 28 Canadian publishers. In addition, there are five international houses, and one American publisher (Naiad, whose publication number is high primarily because of the mystery-genre works of Katherine V. Forrest, Lauren Douglas, and Tracey Richardson).

Of the remaining 118 houses (those which published three or fewer titles each), there are 72 tallied smaller Canadian presses and an additional seven larger Canadian houses (among which, as producers of one title each, are Fitzhenry & Whiteside, University of Toronto Press, Lester & Orpen Dennys, and McGraw-Hill Ryerson). Thirty-three American houses and six British firms make up the balance of the tally among these 118.

Thus, overall, 107 Canadian houses, the vast majority of which are small presses, have participated in the dissemination of the body of literature recorded in the bibliographic lists through 2001. They account for approximately 70 percent of named publishers in the literature categories.

Table III. B, immediately following, presents a list of the most prolific publishers (titles  $\geq 4$ ) together with their locations, total number of titles produced, and date range of publication dates for items in this study.

## B. PUBLISHERS OF FOUR OR MORE TITLES (note 10)

PUBLISHER	LOCATION	NO. OF TITLES	DATE RANGE OF TITLES
Playwrights Co-op/ Playwrights Press Canada/ Playwrights Union of Canada	Toronto	40	1971-1999
Naiad	USA	28	1981-1999
Talonbooks	Vancouver	25	1968-2000
McClelland and Stewart	Toronto	24	1920-1998
Women's Press	Toronto	24	1976-1998
Press Gang Publishers	Vancouver	22	1988-1998
Coach House Press	Toronto	21	1972-1995
Arsenal Pulp Press (including an earlier Pulp Press imprint)	Vancouver	20	1991-2001
Catalyst	Toronto	18	1969-1978
Gynergy	Charlottetown	18	1987-1997
blewointmentpress	Vancouver	11	1970-1977
Macmillan (including one Dutton imprint)	International	10	1929-1981. Dutton imprint 1993
New Star Books	Vancouver	10	1974-2001
Sister Vision Press	Toronto	10	1991-1999
Anansi	Toronto	9	1969-2001
Blizzard Publishing/ International Readers' Theatre	Winnipeg	9	1990-1999
Knopf	International	8	1989-1998
n.p. or privately printed, and not further investigated	--	8	--
ECW Press	Toronto	7	1995-2001
Gutter Press	Toronto	7	1996-1999
Guernica	Montreal/ Toronto	7	1986-1999
HarperCollins/Collins/Harper Flamingo	International	7	1976 (Collins) 1991-1997 (HC) 2000 (HarperFlam.)
Riverbank Press	Toronto	7	1986, 1995-2000
Second Story Press	Toronto	7	1990-1997
Polestar	Vancouver/ Victoria	6	1993-2000
Queer Press	Toronto	6	1991-1999
Broken Jaw Press	Fredericton	5	1997-2001
Doubleday	International	5	1966-1978, 1998
NeWest Press	Edmonton	5	1993-1998

Oberon	Ottawa/ Toronto?	5	1974(Toronto)- 1995(Ottawa)
Douglas & McIntyre (incl. one Greenwood Books, Toronto, young adult novel)	Vancouver	4	1989-1996 (and Groundwood date, 2001)
Huron Path Press	Toronto	4	1978-1981
Insomniac Press	Toronto	4	1995-1999
Simon and Schuster	International	4	1957-1993
Stubblejumper	Saskatoon, later Toronto	4	1977-1986

The 28 Canadian presses tabulated above have the following geographic distribution. Note that the table below includes double counting for one Saskatoon/Toronto, one Vancouver/Victoria, one Montreal/Toronto, and one Ottawa/Toronto publisher, but has not cross-counted the Douglas & McIntyre [Vancouver] entry for Groundwood [Toronto].

<b>CITY</b>	<b>NUMBER OF PUBLISHING HOUSES</b>
Toronto	17 (including one house originating in Saskatoon; one Toronto/Montreal house; and Oberon, on occasion listed as in Toronto instead of Ottawa)
Vancouver	7 (including one which appears sometimes with Victoria as place of publication)
Charlottetown	1
Edmonton	1
Fredericton	1
Montreal	1 (see Toronto entry)
Ottawa	1 (Oberon appears on occasion with Toronto as location)
Saskatoon	1 (see Toronto entry)
Victoria	1 (see Vancouver entry)
Winnipeg	1

## C. MAJOR PUBLISHERS OF SELECTED GENRES

### i. Publishers of Poetry

Publisher	Number of Titles Published
Catalyst Press	15
blewointmentpress	10
McClelland and Stewart	7
Gynergy	7
Talonbooks	7
Coach House Press	6
[n.p. or privately printed, and not further investigated]	6
Press Gang Publishers	4
ECW Press	4
New Star Books	4
Huron Path Press	4
Guernica	4

### ii. Publishers of Drama

Publisher	Number of Titles Published
Playwrights Co-op/Playwrights Canada Press/ Playwrights Union of Canada	40
Talonbooks	12
Blizzard Publishing/ International Readers' Theatre	9
Coach House Press	4
NeWest Press	4

**iii. Publishers of Novels (note 11)**

Publisher	Number of Titles Published
Naiad [USA]	23 (including two also by Macmillan)
McClelland and Stewart	17
Macmillan	12 (including one also by Dutton and two also by Naiad)
Press Gang Publishers	10
Gynergy	7
Anansi	6
Coach House Press	6
Second Story Press	6
Doubleday	5
HarperCollins/Collins/HarperFlamingo	5
Knopf	5
Riverbank Press	5
Simon and Schuster	4
Talonbooks	4

**iv. Publishers of Short Stories**

Publisher	Number of Titles Published
Women's Press	6
Press Gang Publishers	5

**v. Anthology Publishers**

Publisher	Number of Titles Published
Arsenal Pulp Press	12
Women's Press	10
Sister Vision Press	5
Coach House Press	4

There were no publishers of four or more titles in the Essays or Miscellaneous categories.

Publishers have come and gone. Some existed in the earlier decades covered by this survey and now are, or appear to be, defunct. Others became active only much later, in the 1990s, and may, in some cases, still be active. The reader can check the date ranges presented in Table III. B:

“Publishers of Four or More Titles,” as a rough guide to publisher activity. It can be observed

from these date ranges that about half of the 34 presses have an earliest publication date in the mid-1980s and that about one-third (11 of the 34) have an earliest publication date falling in the 1990s.

#### **D. THE 72 TALLIED SMALLER CANADIAN PUBLISHERS WITH THREE OR FEWER PUBLICATIONS**

Ahasuerus Press [Scarborough (i.e., Toronto)]	Isartebolt [Pitt Meadows, BC]
Air Press [Vancouver]	J. Gordon Shillingford [Victoria]
Alive Press [Guelph]	John Dowd Fan Club [Vancouver]
Amanita Publications/Enterprises [Toronto]	Lazara Press [Vancouver]
ArtBiz Communications [Toronto]	League of Canadian Poets [Toronto]
Back Room [Toronto]	Lilith Publications [Montreal]
Basilike [Toronto]	Longspoon Press [Edmonton]
Baskerville [Toronto]	Lorimer [Toronto]
Bau-Xi Gallery [Vancouver]	McGilligan Books [Toronto]
Beach Holme [Victoria]	Missing Link Press [Toronto]
Blue Iris Press [Calgary]	Moonstone Press [Goderich, Ontario]
Brandstead Press [Carlisle, Ontario]	Mosaic Press [Oakville, Ontario]
Brick Books [London, Ontario]	Muddy York Press [Toronto]
CGAY/J. Greyson [no additional information]	Muses' Company [Winnipeg and Ste-Anne-de- Bellevue, Quebec?]
Contemporary Art Gallery [Vancouver]	NuAge Editions [Montreal]
Coteau Books [Regina, Saskatchewan]	Pedlar Press [Toronto]
Cyclops [Scarborough (i.e., Toronto)]	Pellmell Press [Toronto]
Dartington Press [Toronto]	Perceptions Press [Vancouver]
District Six Press [Toronto]	Periinkle Press [Vancouver]
Editions NBJ [Montreal]	Pink Triangle Press [Toronto]
Ekstasis [Victoria]	Porcupine's Quill [Erin, Ontario]
Erwhon Books [Edmonton]	Press Porcépic [Erin, Ontario]
Fiddlehead [Fredericton, New Brunswick]	Quarry Press [Kingston]
Four Humours Press [Winnipeg]	Ragweed Press [Charlottetown, PEI]
Georgia Straight [Vancouver]	Raincoast Books [Vancouver]
Goose Lane [Fredericton, New Brunswick]	Red Deer Press/Red Deer College Press [Red Deer, Alberta]
Harbour Publishing [Madeira Park, BC]	Scirocco Drama [Montreal]
Harvest House [Montreal]	Spare Change? Press [Montreal]
HMS Press [London, Ontario]	Sun Parlor Advertising Co. [Windsor, Ontario]
Horripilations Press [Vancouver]	TLC Press [Toronto]
Hounslow Press [Willowdale (i.e., Toronto)]	Trois [Laval, Quebec]
Impertinent Press [Ottawa]	TSAR Press/Publications [Toronto]
Initiative Publishing House [Markham, Ontario]	Turnstone Press [Winnipeg]
Intermedia Press [Vancouver]	



#### **IV. Analysis of Literature Books by Author**

Analysis by author was done for the three largest genres in the tally – poetry, which is represented by 145 titles; drama, with 88 ; and novels, with 198 titles (see Table I.B).

For the 145 poetry titles, there is a total of 87 authors (note 12). Of these 87 poets, 80 are listed as sole authors and seven appear only as joint authors or in collaborative works (note 13). The large majority of individuals have authored one or two books. Ten of the 87 individuals are listed as authors of three or more titles. These are Patrick Anderson, John Barton, Bill Bissett, Nicole Brossard, Chrystos (an American First Nations poet published in Canada), Don Garner, E.A. Lacey, Bertrand Lachance, R.M. Vaughan, and Ian Young. Among the poets there are 35 women and 52 men.

For the 88 drama titles, there are 43 individual playwrights, including five who appear in English translation. Forty-two of the individuals appear as sole authors and one only as joint author of a work (note 14). Here there are 35 men and eight women. Again, the large majority of playwrights appear as authors of one or two works. Six individuals are listed with three or more published titles – Sky Gilbert (13); Michel Tremblay (8, in translation from French); Brad Fraser (5); Maxim Mazumdar (4); Audrey Butler (3); and John Palmer (3).

Among the novels, the 198 titles have been authored by 117 individuals, with 115 individuals listed as sole authors and two as joint authors (note 15). Nine are authors whose works have been translated into English. Eleven are authors of four or more titles in the lists: Katherine V. Forrest (11); Lauren Douglas (9); Marie-Claire Blais (8, in translation from French); Nicole

Brossard (7, in translation from French); Jane Rule (7); Eve Zaremba (7); Jackie Manthorne (5); Peter McGehee (5); Tracey Richardson (4); David Watmough (4); and Michel Tremblay (3, in translation from French). A number of the prolific authors (Forrest, Douglas, and Richardson) appear primarily or solely as writers of mystery fiction. Authorship of the novel genre is almost equally divided between women (58) and men (59).

Several authors on the lists appear in more than one genre category. However, among the highlighted authors of the immediately preceding discussion, only Michel Tremblay is placed in more than one genre (drama and novels).

## **5.**

# **SOME NOTES ON CANADIAN GAY ENGLISH- LANGUAGE NONFICTION BOOK PUBLISHING, AND ON ACADEMIC THESES**

The primary purpose of this study is to provide a broad and primarily numerical overview of the Canadian gay literary output. The reader who has reached this point, however, might also be curious about related subject areas. To that end, some brief notes have been compiled regarding academic thesis production and book production in several nonfiction subject categories.

## **I. NOTES ON ACADEMIC THESES**

A number of academic theses have been submitted to Canadian universities at the master's and doctoral levels during the past decades. This section presents some observations on these works, based on the references made in the same bibliographic lists used for the earlier portion of this study (note 16).

A primary reason for performing this thesis analysis is to determine whether (or how) there has been a change in emphasis on gay issues at the research training level in Canadian academic institutions over the years.

Thesis production analysis in this section will focus on issues in the following five ways:

- a) by academic level (doctoral and master's) (note 17);

- b) by institution (with emphasis on Canadian institutions);
- c) by decade of thesis submission;
- d) by broad subject; and
- e) by sex of student researcher.

A total of 386 postgraduate theses dated 2001 or earlier were counted from the bibliographic lists. These works were authored by 377 people, with nine individuals doing both master's and doctoral work on a gay-related topic. As shown in Table a), below, 370 of the 386 theses noted were submitted to Canadian institutions, 105 being doctoral dissertations, 264 master's theses and one a submission of undetermined level.

Of the institution-attributable submissions to non-Canadian schools, all of the 14 (10 doctoral and 4 master's) were to American institutions.

#### a) ANALYSIS BY ACADEMIC LEVEL

<b>TOTAL THESES</b>	<b>Doctoral, total</b>	<b>Master's, total</b>	<b>Level uncertain (Canadian)</b>	<b>Doctoral to Canadian institution</b>	<b>Master's to Canadian institution</b>	<b>Unknown institution</b>
<b>386</b>	<b>116</b>	<b>269</b>	<b>1</b>	<b>105</b>	<b>264</b>	<b>2 (1D/1M)</b>

#### b) ANALYSIS BY ACADEMIC INSTITUTION (Top 20 academies by total number of postgraduate theses)

<b>UNIVERSITY</b>	<b>TOTAL THESES</b>	<b>DOCTORAL / MASTER'S</b>	<b>RANK</b>
Toronto	57	29 / 28	1
McGill	26	11 / 15	2
British Columbia	25	9 / 16	3
Calgary	21	4 / 17	4 (tie)
Queen's	21	8 / 13	4 (tie)

York	21	9 / 12	4 (tie)
Carleton	20	2 / 18	7 (tie)
Concordia	20	2 / 18	7 (tie)
Alberta	18	9 / 9	9
Simon Fraser	15	2 / 13	10 (tie)
Windsor	15	7 / 8	10 (tie)
Victoria	11	3 / 8	12
Manitoba	10	0 / 10	13 (tie)
Ottawa	10	5 / 4 (plus 1 level not known)	13 (tie)
Western Ontario	10	0 / 10	13 (tie)
Guelph	9	1 / 8	16
Wilfrid Laurier	8	1 / 7	17
Acadia	6	0 / 6	18
Memorial U of Nfld.	5	0 / 5	19 (tie)
Regina	5	0 / 5	19 (tie)

Other Canadian institutions with fewer citations were Brock (4); McMaster and Mount Saint Vincent (3 each); Lakehead, Montréal (English-language theses only), New Brunswick, and Waterloo (2 each); Saskatchewan, St. Francis Xavier, Trent, UQAM, Atlantic School of Theology, Regent College [Vancouver], and Vancouver School of Theology (1 each).

**c) ANALYSIS BY DECADE OF THESIS SUBMISSION**  
**(to end of 2001; for Canadian-institution submissions only;**  
**N(theses)=370)**

	2000/2001	1990s	1980s	1970s	1960s	1950s
TOTAL	42	249	48	22	5	4
Doctoral	12	64	20	8	1	0
Master's	30	185	28	13	4	4
Unknown level	0	0	0	1	0	0

**d) ANALYSIS BY BROAD SUBJECT (note 18)**  
**(all institutions included here;**  
**N(theses)=386)**

SUBJECT	NUMBER OF THESES
Arts	2
Education	29
History	17
Law	21
Literary Criticism	39
Literature	12
Religion	20
Sociology/Psychology/Social Wk/Criminology	215
Miscellaneous (e.g., journalism, medicine)	31

**e) ANALYSIS BY SEX OF THESIS AUTHOR**  
**(for Canadian-institution theses;**  
**N=370)**

	BY WOMEN	BY MEN	UNDETERMINED
TOTAL (370)	206	145	19
Doctoral (105)	60	42	3
Master's (264)	146	103	15
Unknown level (1)	---	---	1

The counts given in Table e), above, are a byproduct of other analyses, and have not been thoroughly resolved. The sex assignments were based primarily on recognition of given names as ones clearly used in our society by either men or women. Some Western forenames are used by both sexes and some non-Western given names were not quickly resolvable. In these cases, when there was no additional information ready to hand, the item was left in the “undetermined” category. The interested reader might pursue this issue further.

## **II. NOTES ON ACADEMIC THESES IN LITERATURE AND LITERARY CRITICISM**

Several academic theses classed as either literature or literary criticism [as noted in Section I, Table d), immediately preceding] have been presented at the master's or doctoral levels. This section presents some expanded observations on these specific classes of work because the focus of the main section of the study is Canadian gay literature publication.

Twelve works of English-language literature are noted in the lists as theses to various institutions, all schools being Canadian in this case. Of the twelve theses, two have been classed in the bibliographies as poetry, three as drama, three as novels, two as short stories, and two as miscellaneous (one of these last being a libretto in English and Latin).

The earliest of the twelve was submitted in 1989 and the latest noted in 1999. Three were submitted to Concordia University, two each to the University of New Brunswick and the University of Calgary, and one each to University of Alberta, University of British Columbia, University of Manitoba, University of Waterloo, and York University. Two of the submissions -- one to the University of British Columbia and one to the University of Calgary -- were for doctoral degrees. The other ten were master's submissions. Six were authored by women and six by men.

There is a somewhat larger list of English-language thesis titles in the field of literary criticism. The bibliographic lists note 39 relevant works, submitted between 1974 and 2001 (note 19). Only five of these, however, bear dates earlier than the 1990s. The two listed for the decade of

the 1970s, to McGill University, concern Christopher Isherwood (1974) and the American feminist, Charlotte Perkins Gilman (1975). The additional three noted for the 1980s were a doctoral dissertation to the University of Toronto in 1983 concerning a number of playwrights, including among them Michel Tremblay; a 1989 doctoral submission to the University of British Columbia concerning Nicole Brossard and Daphne Marlatt; and a 1981 master's thesis to the University of Alberta concerning Jane Rule. The remaining large majority (34 of the 39 items noted in the lists) were submitted between 1992 and the 2001 cutoff date for this study.

Overall, among these 39 tallied works, all but one were presented to Canadian universities (note 20). In all, 17 were doctoral and 22 were master's works.

With respect to distribution of these 39 works, the following institutions had the highest number of submissions (with total theses noted first, followed in brackets by doctoral/master's tallies)

University	Number of theses
Calgary	5 (2/3)
Alberta	4 (2/2)
Queen's	4 (2/2)
York	4 (3/1)
Carleton	3 (0/3)
McGill	3 (1/2)
Toronto	3 (2/1)
British Columbia	3 (3/0)
Guelph	2 (0/2)

An additional seven Canadian universities and the one American university earlier noted had one thesis each submitted in the general category of literary criticism.



### **III. SOME BRIEF NOTES ON CANADIAN GAY BOOKS PUBLISHED IN SEVERAL SELECTED SUBJECT FIELDS (note 21)**

The summary tallies given in the following subsections are brief and will require more detailed investigation. There are many books of broader scope which carry chapters or sections on gay issues, and there are also a large number of gay-related journal articles in those subject areas distinguished in the following sections.

In keeping with the focus of the main section of this study, what are tallied here, however, are books from the bibliographic source lists which directly and primarily concern homosexuality. Not all are Canadian, or completely Canadian, in content. But all bear a strong Canadian connection in subject or, in some cases of general works, through the author or publisher.

There are situations in which the tallier had to make a choice regarding inclusion. Was an entry a published book or an unpublished report? The answer was not always readily available. The reader should, then, treat these overviews, with their accompanying numbers, as presenting a book publishing picture drawn with broad brushstrokes.

#### **A. BOOKS OF LITERARY CRITICISM**

Seventeen books from the source lists and bearing a publication date of 2001 or earlier are noted. Although about half are primarily of Canadian subject, others bear a Canadian connection through author or publisher (note 22). For the reader's quick reference, the seventeen are books by Stephanie Bolster et al., Steven Bruhm, Peter Dickinson, Ekbert Faas, Joan Givner, Ronald Hambleton, Robert K. Martin, Kathleen Martindale, Jeffrey Meyers,

Alice Parker, Jane Rule, Marilyn R. Schuster, Philip Stratford, C.D.E. Tolton, Renate Usmiani, Robert Wallace, and Ian Young. The source lists, or library catalogues, can be consulted for further information.

A variety of publishing house types is responsible for issuing this small group of titles. Seven have emanated from university presses, and the remainder from small, medium or large houses. One is of unknown publisher. Years of publication range from 1971 to 2000.

## **B. BIOGRAPHIES AND AUTOBIOGRAPHIES**

Sixty-two biographical works are noted, 17 from the earlier first and second editions of Homosexuality in Canada and 45 from the various Gay Canada lists (note 23). Seven of the works from Gay Canada were also included in tallies elsewhere in this paper, six in the Literature analysis of the main section and one (the Givner work) as Literary Criticism, in Section A, immediately above.

Among the publishers, both small Canadian presses and also large Canadian, foreign, or multinational houses, are well represented.

A large range of publication dates, from pre-1940 through 2001, is noted for this category, but, as with the various genres of literature, publication is concentrated in the later decades. Four titles are noted for each of the decades of the 1960s and 1970s; eight titles are tallied for the 1980s, growing to 33 for the 1990s. Seven additional titles are tallied for the two years of

2000 and 2001. In contrast, there are six pre-1960 titles, some of which are of arguable relevance.

### **C. HISTORY**

As with many other subject areas, publication in the area of gay history has occurred mainly in the journal literature. Nevertheless, there are, more or less, sixteen substantial works in book format. Two additional works, from the late nineteenth and early twentieth centuries (1894 and 1921), which are listed in the second edition of Homosexuality in Canada, seem from their titles to be of much broader scope. These two earlier items aside, no title in this section predates 1982 and, as noted for other categories, almost all titles (13 of the 16, including the two editions of one title and the second edition of Gary Kinsman's Regulation of Desire) were issued after 1990. Roughly speaking, half the titles were issued by small presses, five by university presses or university departments (including University of Toronto Press and departments of Laurentian University, Carleton University, and York University) and a couple by large publishing houses. A few of the titles are of such nature as to require cross-counting with other subject categories. Noteworthy among the book-length contributions to Canadian gay history to the end of 2001 are works of Gary Kinsman, Miriam Smith, Becki Ross, and Donald W. McLeod (note 24).

### **D. RELIGION**

Magazines and newspapers, including many Christian denominational periodicals, account for a quite high proportion of the entries in this category. However, approximately three dozen books can be tallied. These focus overwhelmingly on the Christian situation, although

there is one self-published book (Simkin) listed under “Judaism.” Among the books of Christian focus, a dozen are quite general in nature, while the remainder present a denominational emphasis (Anglican, United Church of Canada, or Roman Catholic). Included in the tally are a number of study guides and reports.

Publishers are primarily small presses or denominational publishing houses. Several large houses have picked up on issues that are of broader public interest. Michael Harris’s Unholy Orders, about the Mount Cashel issue, was published by Penguin; Michael Riordon’s The First Stone (about the United Church and homosexuality) was brought out by McClelland & Stewart; and the autobiography of James Ferry, a gay minister in the Anglican Church (In the Courts of the Lord) was issued by Key Porter Books.

With respect to publication date, all but one are from the 1980s or later, while more than seventy percent were issued in or after 1990. One item (a new revised edition of Lucien Vinet’s I Was a Priest, self-published) dates from 1949.

As in categories discussed earlier, there has been a small amount of duplication of tallying across disciplines for those items which belong importantly in more than one area.

Canadian gay book publishing has extended to several other subject areas, including law, education, medicine, sociology and social work, and psychology. Guidebooks to gay life have been compiled; a number of major bibliographies of various print and visual works have

provided extensive overviews of and access to Canadian gay issues and have also provided a certain efficiency of retrieval to the academic and general publishing record. Several indexes have made accessible information that would otherwise, essentially, be lost in a mass of minutiae.

Book publication in these additional subject arenas will not be investigated in this study, but is left for the interested reader to pursue.

## 6.

### QUESTIONS AND COMMENTS

In the context of general worldwide book production and publication of gay literature, and considering the broader international social changes affecting gays, the Canadian gay literature book production issue is localized and the numbers are small. In this study, 567 published Canadian English-language books of literature were identified and analyzed, primarily from a 30-year period beginning with the 1970s. In comparison, the National Library of Canada received annually on legal deposit for the years 1993 through 1998 a rough average of 3400 monographic publications in the category “History of literature and literary criticism, literary texts” and the UNESCO Institute for Statistics reported, for several years in the 1990s, a total annual United Kingdom book production of over 100,000 and US book production, with various excluded categories, exceeding 60,000 (note 25). In this specific Canadian corner, however, the fertile area has grown. Authors and small presses have moved with determination out of the dimness of the margins. More and more, gay voices are being nurtured and are being heard.

This study is largely a counting exercise. It is so exactly because the major purpose is to distill a mass of book publishing data so as to highlight various factors. From such data reduction comes focus. Patterns emerge and new avenues for investigation become more apparent (note 26).

What is clear from the tallies of this paper is the increase in number of works published, decade by decade, through the twentieth century, and particularly beginning with the 1960s (note 27). It was in the late sixties that determined voices began to appear more widely. Solo voices

gradually grew to a chorus, supporting of and supported by those who were speaking out in other areas and in their own ways for gay equality and dignity.

What is also clear is that, despite the presence of several international or major Canadian publishing houses on the bibliographic lists, it is overwhelmingly small presses which have provided the gay literary voice. This is true even where the names of several large houses do make a noticeable appearance, in the novel genre.

As a tallying of genres and publishers, this study focusses, then, on the quantitative. But, for a balanced and comprehensive view, it would be necessary to look at the larger picture, including the nature or “quality of presentation,” if you like, of the themes and references which have appeared in the tallied works. Do some publishers, for example, issue more items with significant, but less central, gay themes? And what is the tone of the gay references of specific publishers – negative, stereotypical, positive, celebratory?

What has been noticed also is the small percentage of publishing houses which have issued four or more literary titles (roughly 22 percent). The remaining 78 percent (118 houses) have published between one and three works each. The line of division regarding number of works is arbitrary, but the numbers are suggestive. Also, the range of publishing years for various houses is noteworthy; a quite high percentage of publishers began to issue gay works only in the 1990s or late 1980s.

Which of these presses are still active and which are defunct? What has been the nature of the presses – were they collective undertakings or sole enterprises? Why, specifically, were they formed? If they folded, why? If they continue, how have they evolved? Archival records and the memories of individuals would hold much detail here (note 28).

The authors themselves and their works deserve close examination, of course. Some have been studied, as the Literary Criticism sections of the bibliographic lists show. More remains to do in this area.

It has also been instructive to have made a brief foray into the areas of nonfiction and academic thesis production. This has given a glimpse of gay Canadian book publishing in the fields of literary criticism, biography, history, and religion, and the extent and evolution of gay-related study at the postgraduate level in the academy. Maybe it would be interesting to know to what extent monographic works appear in other subjects. In most fields the journal literature (or general magazine and newspaper articles) is predominant, with major book-length treatment coming only later, at a maturer stage in the subject area, if it comes at all.

To what extent are indexes to gay periodicals and other secondary sources (bibliographies, encyclopedias, guidebooks) represented in Canadian gay book production? Are there enough, or would, for example, additional indexes provide useful access to the many (often short-lived) periodicals from across the country which have carried the story of gay rights evolution through the last decades (note 29). Money, time, and personal ability and determination are limiting factors here.



How is electronic publishing evolving in Canada? Would making more documents, including runs of gay periodicals, available electronically through the advancing technologies of scanning and optical character recognition carry enough general interest and be of assistance to researchers, if necessary rights agreements could be negotiated for such mounting?

How does the extensive Canadian French-language activity compare with the English-language issues focussed on in this study?

Availability of gay books in public libraries has been explored in several studies (see note 4). To what extent are authors of specifically gay Canadian literature, and the more prolific authors among them, available in these institutions and in bookstores across the country? Are tax-supported corporate bodies – academic and public libraries – acquiring for circulation (or, at a very minimum, preserving in special collections) the works of the many small presses which dominate Canadian gay literary production, or are works being lost? And do such issues matter? If they do, are they of concern only to the gay community or must they concern all (and particularly librarians and archivists) who have chosen to give their career hours to assuring access to and preservation of the human record in its varied forms?

Whatever the answer to these and many other related questions, it is important to recognize, to acknowledge, to name those who have contributed through literature and in other fields to the advancement of discussion, understanding, and individual equality rights, whether these are the rights of gays or whether they are the rights of other groups and individuals who have been

made, for whatever high- or low-minded reason, to feel lesser. Through the creative works of talented minds lives may be enriched, encouraged, and emboldened.

It is now commonplace to see skilled, confident young creators not only writing for their own community (whether they acknowledge a gay community or not), but also offering to all the gems of their unique imaginations. The publication stream has grown greatly in the past decades, and in the few years since the 2001 cutoff date for this study it continues to swell. Or in drier terms, the fertile area of production is growing; the mountain is being levelled.

## ENDNOTES

1. The term “gay” will be used throughout this paper as shorthand to refer to gay men, lesbians, bisexuals, and transgendered people, as these labels are customarily used in Canada, North America, and the West. It will be used, for purposes of brevity, as the equivalent of “homosexual,” the “gay/lesbian” combination, and the more recent and more inclusive glbt (gay/lesbian/bisexual/transgender) and glbtq (gay/lesbian/bisexual/transgender/queer) initialisms. It is to be taken as inclusive of lesbians and gay men, unless otherwise stated. If more specific designation is occasionally required, this will be made by use of forms alternative to “gay.”
2. For some articles supporting the observation of increased output since the 1960s, see, for example, Carmichael, J. V. 2002. Effects of the gay publishing boom on classes of titles retrieved under the subject headings ‘Homosexuality,’ ‘Gay men,’ and ‘Gays’ in the OCLC WorldCat database. Journal of Homosexuality 42(3): 65-88; Adams, K. 1998. Built out of books: Lesbian energy and feminist ideology in alternative publishing. Journal of Homosexuality 34(3-4): 113-141; and Jenkins, C. 1998. From queer to gay and back again: Young adult novels with gay/lesbian/queer content, 1969-1997. Library Quarterly 68(3): 298-334. A bibliography of gay-related children’s picture books, quite comprehensive at the time of its publication and available in Spence, A. 2000. Controversial books in the public library: A comparative survey of gay-related children’s picture books. Library Quarterly 70(3): 335-379, also supports the assertion of increase over the years in number of titles published, beginning in this instance with a few titles in the 1980s, followed in the 1990s by a substantially greater number of works.

3. The phrase “gay literature” will be used for those works with gay themes or significant gay references and which, for the present study, have been extracted from the four bibliographies listed in the Method section of this paper. Here are included works of “literature,” both in the high-style meaning of that term and also in reference to what is sometimes called “recreational” reading. The issue of “significance” of references is mentioned briefly in the Method section. It seems that the term would best be taken as a context-dependent variable. A reference that was significant in the 1950s or early 1960s, given the social climate of the times, might be considered minor in a later and more mature environment. This results, to some extent, both in the lists and in the tallies based on them, to some greater degree of emphasis in earlier years on titles of slighter reference.
4. See, as several examples, Spence, A. 1998. Gay Books in the Public Library. Toronto, iirg (also available as ERIC document ED425752), which examines the extent of holdings of a large number of works of adult fiction and nonfiction in named large urban libraries in Canada and the US; Spence, A. 1999. Gay young adult fiction in the public library. Public Libraries 38(4):224-229, 232-243, which explores the extent of holdings in named Canadian and US urban library systems of 99 fiction titles for young adults; and the earlier-cited Spence. 2000. Controversial books in the public library, which carries an analogous investigation to the area of children’s books, surveying 101 library systems of various service-population sizes in five countries (primarily the US and Canada) for holdings of 30 children’s titles. See also Rothbauer, P. 1999. Gay and lesbian fiction for

young adults: A survey of holdings in Canadian public libraries. Collection Building 18:32-39.

5. The term “fag,” it is often pointed out, is the last socially-acceptable group-related insult, whereas various ethnic and race-related slurs have for some time now been suppressed, at least from speech.
6. The word “literature” is used in this paper, without distinction, for creative works of “high-style” writing and works which are sometimes called “recreational” reading (and of which mystery novels might be given as examples).
7. Many of the often short-lived periodicals for gay men and lesbians which have carried these works are difficult of access because they lack indexing coverage and are not widely available.
8. The work of earliest publication date in the lists is Bliss Carman’s A Vision of Sappho, listed as undated in one of the source bibliographies , but given elsewhere as Boston: R.C. Page, 1905 (and in yet another source as Toronto: Canadian House, 1968, reprint of 1903). Carman’s Sappho: One Hundred Lyrics was published in London by de la Mare, 1906. Other tallies from the earlier decades of the twentieth century (those items tallied as from the 1940s or earlier) include works by Frank Oliver Call, Patrick Anderson, Mazo de la Roche, and Ethel Wilson. Morley Callaghan’s story collection from the 1930s was also tallied because of relevance of the title story, “Now That April’s Here.”

9. The Anthologies category tallies books of collections by different authors, even though in some cases, there is only one genre in the anthology (e.g., a poetry or drama anthology). In some cases, anthologies are of mixed genres. In these tallies, there are infrequent cases in which an item appears in the lists under a specific genre, but is counted as an anthology.
10. Dates given in the bibliographical lists are sometimes copyright dates and sometimes publication dates. A distinction has not been drawn here. When an earliest or latest date occurs with an accompanying copyright symbol, that symbol is omitted. In some cases, when it was noticed that there was a significant period in which no publication took place, the earliest or latest year is given together with the more compact date range of the remainder of the imprint dates (see, as examples, Macmillan, HarperCollins, Riverbank Press).
11. Presence here so prominently of this American publishing house results from works of four authors -- Jane Rule and three prolific and primarily mystery/detective novel authors, Lauren Douglas, Katherine V. Forrest, and Tracey Richardson.
12. This number includes four who appear in the lists as authors translated from French, or as authors of bilingual works, or as authors of both types. These four are Nicole Brossard, Gregory Scofield, Jean-Paul Daoust, and André Roy.
13. The seven are Kobayashi and Oikawa; Warland (with Marlatt, who also appears as a sole

author); MacDowall (with McNeill, who also appears as a sole author); and Phelan (with Young, who also appears solo).

14. Chuck Baker is listed as joint author with Kent Stetson of one work.

15. Scott Thompson and Paul Bellini are listed as co-authors of Buddy Babylon.

16. The reader should be aware that secondary sources, and particularly Proquest Digital Dissertations, were heavily relied upon as citation sources for theses. It is possible then that, if there was lack of communication between an academic institution and the compilers of these secondary sources, thesis titles may have been missed by the bibliographic lists on which this analysis relies. The numbers presented here might then more safely be taken as minima.

17. Doctoral submissions were made for various degree designations, including the Ph.D, Ed.D, SJD, DCL and DSW. Master's degree awards were similarly varied, including works for the degrees of MA, MSc, MSW, MEd, MN, MTh MPL, MTS, and MHK. A small number (nine by my count) of MSW submissions were called, variously, research essays, research reports, major papers, or projects, and these were included in the master's tallies. Undergraduate theses noted in the lists were not tallied here.

18. Academic level of thesis was ignored in this particular analysis. Also, many theses overlap in subject, even given the breadth of designated subject categories. I used my best judgment in subject placement, but the results should nevertheless be used only as a rough indicator. Not unexpectedly, the category of Psychology/Sociology (which

includes also Social Work and Criminology titles) is the largest grouping. There does always seem to be a search for “explanation” of those minority differences in cases where social acceptance has not yet occurred.

19. The Hou master’s submission to the University of Alberta in 1998 was judged not directly relevant in this instance and was not tallied, but the Seaton 1993 doctoral thesis to the University of British Columbia was included on the basis of a note concerning the author’s self-acknowledgment as a lesbian.

20. The one exception is Zwicker’s 1993 Ph.D dissertation to Stanford University (USA) which, in part, concerned Daphne Marlatt.

21. These tallies are, of course, based on the same source lists used for the literature counts of the main section of this paper.

22. Three examples are Tolton’s book on André Gide, Jeffrey Meyers’s Homosexuality and Literature, 1890-1930 (McGill-Queen’s University Press, 1977), and Jane Rule’s Lesbian Images.

23. This count of 62 includes two separately-counted volumes of an international encyclopedia with Canadian entries.



24. Tom Warner's Never Going Back (Toronto: University of Toronto Press, 2002) was issued a year after the cutoff date of this tally.
25. Library and Archives Canada, "Canadian Book Production Statistics Table," at [www.collectionscanada.ca/window/s24-1012-e.html](http://www.collectionscanada.ca/window/s24-1012-e.html) (accessed June 11, 2004) and UNESCO Institute for Statistics, "Book Production: Number of Titles by the Universal Decimal Classification (UDC), 1995-1999," through [www.uis.unesco.org](http://www.uis.unesco.org) (release date March 2003; accessed June 11, 2004, with a search done on the phrase "book production").
26. I will state again that the numerical analyses of this paper have depended on the bibliographic sources used for tallying. Although these lists are the most extensive available for Canada, obviously compiled over many hundreds of hours, items can nevertheless be missed, particularly in works of such broad coverage. Specific counts might, then, best be viewed as minima, although slight variations in tallies would not alter general trends apparent from the data. (As just one example of difficulty in attaining comprehensiveness, Katherine Storey's 2001 MA thesis to the University of Regina, "An Exploration of Lesbian Women's Health in Saskatchewan," was not listed in the source lists for this study, but was called to the author's attention by the University of Saskatchewan Library's newly-established "Saskatchewan Resources for Sexual Diversity" Web site at [www.usask.ca/spcoll/srsd](http://www.usask.ca/spcoll/srsd) . The thesis, since not in the source lists, was thus not included in the tallies for this present study).

27. The tally does show an anomalous decrease in the number of publications overall in the 1980s in comparison with the 1970s figures and a similar decrease in some of the genre numbers of the 1980s. This may be a function of source list completeness or may result from other factors. Were any English-language works of the early 1980s overlooked, or is there another explanation?
28. The author has not examined (but the reader may wish to retrieve) the 1999 University of Alberta dissertation of Doris Karen Wolf, titled “Cultural Politics and the English-Canadian Small Press Movement: Three Case Studies,” which looks at Gynergy, NeWest Press, and Coach House Press.
29. Much of what has been done in this area has emanated, understandably, from the largest urban centres and incorporates much which concerns the local personalities and politics of those areas. If one looks at the so-called “regional” works a bit more thoroughly, however, one gets a larger and more varied view. In this regard some of the works of Riordon, Maynard, and Korinek come to mind (see the source bibliographies for this study for citation details to some of their and others’ works). See also, e.g., Perceptions: The First Fifteen Years, 1983-1997 (Saskatoon, Sask.: Perceptions Publications, 2003), which indexes the Saskatoon-based Perceptions gay newsmagazine that has run now for more than two decades and which provides regional, national, and some international coverage of gay issues. Works such as this index can facilitate access to local issues, but can also serve to pinpoint dates for issues reported from other areas. (This index, in its electronic form, has become part of the University of Saskatchewan Library’s gay-focussed Web site [see footnote 26]). A collection of significant excerpts from

Perceptions, published under the title Gay on the Canadian Prairie (Saskatoon, Sask.: Perceptions Publications, 2003), has also appeared recently.